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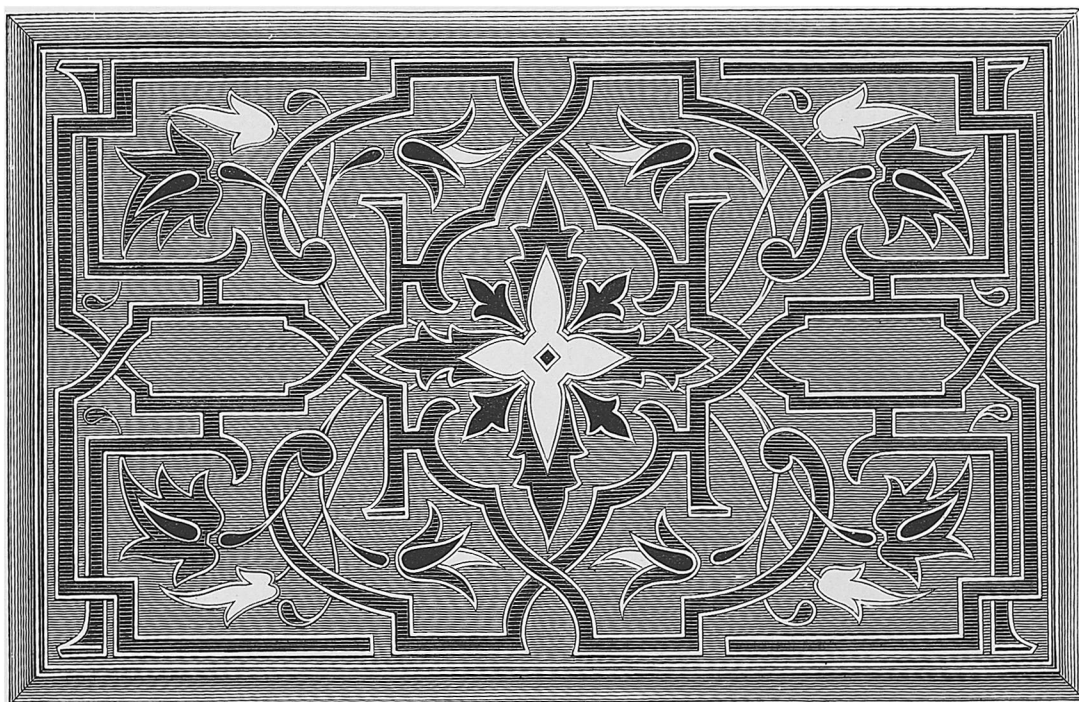
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FROM THE VIENNA EXHIBITION.



No. 21. Book Cover in Leather Mosaic and Hand gilding; designed and manufactured by Messrs. Wunder and Koelbl in Vienna.

VARIOUS.

GLAZED POTTERY AND MAJOLICA.

Stanniferous glazes are found with Egyptian mummies, on the splendid productions of the Persian potter, whose date we can only guess at, and in tiles from the Moorish palaces of Southern Spain. It is then to be supposed that this secret lay long dormant among Oriental races, and was revived and communicated to European nations, with so many other half-lost arts, by the Arabs and Moors who conquered Spain. Tiles with tin glazes are found in the Alhambra, with a date corresponding to 1300 A. D. and there is no doubt that Moorish potteries were established in this and the following centuries in Spain, in Portugal, and in Sicily, and wherever else the Moors had made their settlements. The Moorish potteries made a very beautiful ware, known to collectors as Hispano-Moresque, and easily recognisable, by the peculiar metallic lustre on its surface. This ware was largely exported from Spain to Italy, insomuch that the finest pieces are to this day found in that country, and not in Spain; and in time the Italians began to set up potteries of their own, and to imitate the Moorish ware. They called their imitations Majolica, or Maiolica — the ancient name of Majorca — either because the Moorish pottery was made there or thence brought, or because the Italians fancied that it was. At first the Italian potters could not compass either the lustre of the Moorish ware or the rich, enamel-like glaze of these foreign potters, and their first works were lead-glazed, and are known to collectors as half Majolica — “Mezza Majolica”; but towards the end of the fifteenth century they began to imitate the lusted wares. At first they got hold of the great tin secret, and their pottery soon sur-

passed the Hispano-Moresque wares in beauty. In the Moors' own specialty of lusted wares they were excelled by the Italians, and at the town of Gubbio a mode of imparting a lustre of a red colour of surpassing beauty was invented, — a secret that was never disseminated, and soon lost; and the rare ruby-lusted plates of Gubbio are now among the greatest treasures of the art collector.

The Engineer.

ON ACOUSTIC.

A Correspondent writes to the *Scientific American*, and gives the following direction with reference to the proportions to be observed in constructing buildings for acoustic purposes: — Let the whole structure be held in entire subserviency to the Auditorium, regardless of needless ornamentation, and let the clear inside lines thereof be as follows. — Make or take the whole length as one sum in feet, make the whole with one half that sum, and the whole height, to the centre of the ceiling, one half of the latter sum.

WIND-INDICATORS.

In a communication to the Académie des Sciences, M. Tany objects to vane as indicators of the wind, since they indicate a direction when there is no wind, and they do not indicate the force or velocity of the wind. He would substitute a little flag suspended by a cord from a metallic ring pulleyed on a vertical rod.